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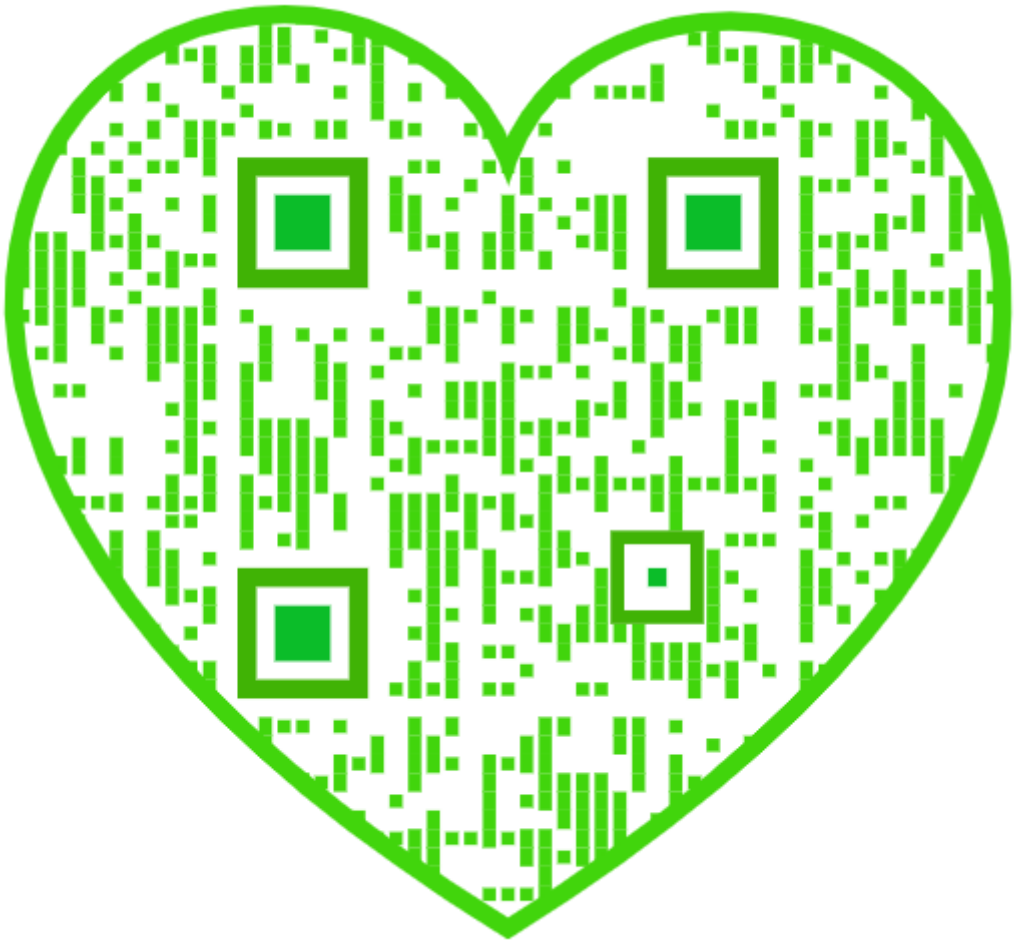

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THE ART

OF

PORTRAIT PAINTING

IN WATER-COLOURS.

BY

MRS. MERRIFIELD,

HONORARY MEMBER OF THE ACADEMY OF FINE ARTS AT BOLOGNA;

AUTHOR OF

"ANCIENT PRACTICE OF PAINTING," "ART OF FRESCO PAINTING," &c.

SECOND EDITION.

Ars probat artificem.

LONDON:

WINSOR AND NEWTON, 38, RATHBONE PLACE.

1851.

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PRACTICAL DIRECTIONS

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Artists' Colour Makers, by Special Appointment, to Her Majesty, and to H.R.H. Prince Albert.

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PREFACE.

THE difficulty experienced by the writer of this little Work in her early practice of Portrait Painting in Water-Colours, induced her to think that a few practical directions would be useful, especially to those students who are unable to obtain the advantages of regular instructions in painting.

The writer has endeavoured to acquire from various sources the best information on the subject, and has also endeavoured to show that the instructions laid down are founded upon the solid principles which were carried out in the practice of the best masters. It will give her unfeigned pleasure to think, that in facilitating the attainment of mechanical skill, her little manual may lead the way to the study of this interesting portion of the art.

BRIGHTON,
JANUARY, 1851.

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PRACTICAL DIRECTIONS

FOR

PORTRAIT PAINTING

IN

WATER-COLOURS.

PORTRAIT PAINTING IN WATER-COLOURS.

To a person unaccustomed to the use of colours, it appears a task of considerable difficulty to paint a head from life, and to imitate with accuracy and precision, or even to be able to distinguish, the delicate gradations of the tints, and the correct form, as modified by perspective, of every feature. It is hoped that the directions contained in the following pages will render this delightful study comparatively easy to those who commence it with a competent knowledge of drawing, and of light and shade. Before, however, describing the process of painting a head

in water-colours, it will be necessary to advert to the materials employed, namely, the paper, brushes, and colours.

PAPER.

The paper for painting portraits should be thick, and moderately rough. If too thin, it will not bear rubbing out; if too fine and smooth, the colours would be apt to work off; if too rough, it would be impossible to work the flesh up to a fine surface. The paper which many artists prefer, is Whatman's extra double-elephant, the size of which is forty inches by twenty-six inches. This paper is sufficiently rough to afford a good hold to the colours, and sufficiently smooth to ensure a good surface. The student should be aware that there is a right and wrong side to paper, and that as knots and other defects are more apparent on the wrong side, all drawings should be made on the right side. It is easy to distinguish the right side from the wrong of a *whole* sheet of paper, by holding it up to the light, and looking at the maker's name, which reads properly on the right side, but backwards on the wrong. When the paper has been cut, so that the maker's name is no longer visible, it should be held in an oblique direction between the spectator and the light, when the right side may be known by certain little knots and protuberances on the surface; and the

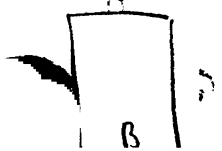
wrong side by hollows where the knots are cut off; and as this side of the paper is not finished with the same perfection as the right side, it would be hazardous to make a drawing of importance upon the wrong side of the paper. A mark should be made with a pencil on the corners of the right side of the paper, before it is cut, that it may be recognised again without the trouble of looking for it.

Having selected a proper paper, the next process is to stretch it for painting. The best stretching boards are, either the common clamped drawing-board, or simple deal frames, which are much cheaper, and for this reason it may sometimes be convenient to leave important drawings on the frame, and have new ones for others. The common stretching boards, with frames, do not tighten the paper sufficiently, which consequently "bags" when wet, to the serious discomfort and inconvenience of the painter. For better security, and in order to afford a firmer foundation for rubbing or washing out colours, it is advisable to cover the board, or frame, previously with cartridge-paper, and where this is not large enough, with common calico.

Some artists fix the paper to the boards with glue; others use paste, or mouth-glue; but for ordinary purposes, flour paste of a moderate consistency will be found most convenient. The cartridge-paper should be cut of such a size as to turn over the edges of the board, and fasten

well over on the back; for instance, it should be at least two inches larger than the board, every way. It must then be thoroughly damped with a clean sponge on both sides, and when quite smooth, the board must be laid on it, and the edges of the paper, *beyond* the board, must be pasted with a paste-brush, and then turned carefully over the board, taking great care that the corners are well done. In order to stretch the paper properly, after having pasted one side, the superfluous piece in the corner should be dexterously torn out, and then the *opposite* side should be pasted, not that which is nearest in order. By following the plan here recommended, the paper will be stretched *straight* on the frame, and the corners will not be clumsy.

When calico is intended to be used, it must be nailed upon the frame. As a carpenter is not always at hand, it is a great advantage to be able to nail on the calico one's self. But there is a right way and a wrong way of doing this; and as it is an operation of some importance to the drawing, inasmuch as the paper can never lie straight if the calico under it be not straight, we must devote a few words to describing the process. Suppose A and B the opposite sides of a square wooden frame; C and D the other two sides. Begin by knocking a nail into the middle of side A, then stretch the calico tight and drive another into the middle of side B, opposite to it; a third into the middle of side C, a fourth into the middle of side



D. Then drive a nail into the right-hand corner of sides A and C, first drawing the calico tight towards the corner, then one into the opposite corner of sides B and D. Do the same on the other two sides, pinching up the calico at the corners, and turning it neatly over one corner, fix it with a nail. Now halve the space between one corner and the centre of side A, and drive in a nail at the centre; then the opposite point of side B, and so until you have driven in five nails on each side, always working from opposite points, in order to keep the calico straight and tight. Having done this, proceed to drive nails in the centre of each space, and its opposite point, until the calico is secured by a sufficient number of nails.

Having covered the boards with calico, or paper, next cut the drawing-paper which is to be strained on them; and as the paper stretches by being wetted, the drawing-paper should be cut a little smaller than the board, for it is not at all necessary to turn the drawing-paper over the edges, indeed it is much better not to do so. Take care that every piece of paper, before it is cut, is marked so as to distinguish the right from the wrong side. Now damp thoroughly, and roll your paper, the right side inwards, and let it lie and soak. When damping the paper, use the sponge lightly, in order not to abrade the surface. To know when it is damp enough, turn up a corner; if it

springs back, it is not quite damp enough; at the same time, it must not be made so wet as to tear when touched.

While the paper is soaking, paste very smoothly the surface of the strained cartridge-paper, or calico, on which place one end of your rolled paper, and press it on with the damp sponge, unrolling it gradually, and pressing out all the air-bubbles, but not rubbing so hard as to spoil the surface. Let the boards dry gradually; if dried by a fire, they would pucker; and remember to place them in a horizontal position, that they may not "bag." The paper shrinks in drying; and as the corners are disposed to dry first, they frequently curl up, unless prevented by putting weights on them.

Leaden, or other metal weights, tied up in silk bags, are useful for this purpose. It will be at least twenty-four hours before the strained paper is sufficiently dry to draw upon. If drawn on before it is thoroughly dry, the pencil will make indentations in the soft paper.

COLOURS FOR PORTRAIT PAINTING.

The colours used in portrait painting may be arranged under two classes, namely, those employed in painting flesh, and those adapted for draperies.

THE COLOURS FOR PAINTING FLESH ARE

Zinc White, called also Chinese White.
Indian Yellow.
Venetian, or Light Red.
Vermillion.
Pink Madder, or Rose Madder.
Indian Red.
Brown Madder.
Cobalt Blue.
Sepia.
Vandyke Brown.

THE COLOURS FOR DRAPERIES AND BACKGROUNDS, BESIDE THOSE ALREADY MENTIONED, ARE

Gamboge.
Yellow Ochre.
Burnt Sienna.
Lake.
Carmine.
French Ultramarine.
Smalt.
Indigo.
Prussian Blue.

CHINESE WHITE, OR ZINC WHITE,

Is prepared from the oxide of zinc. It has a good body,

retains its colour perfectly, and works easily. In these properties it excels every other white pigment which has been hitherto tried as a water-colour. It is used but sparingly in painting portraits, being frequently limited to the white spots in the eyes, to the finishing of lace, gold ornaments, and other high lights. It is useful in correcting errors, as will be hereafter explained.

INDIAN YELLOW

Is of a brilliant golden yellow, useful for draperies. It gives a high gold tint when mixed with Chinese White. The fine colour of Indian Yellow causes it to be employed in painting flesh.

GAMBOGE

Is of a fine yellow colour, inclining to green. It flows well, and the resin which it contains forms a kind of natural varnish, which aids in preserving its colour.

YELLOW OCHRE

Is useful for the local tint of light hair, and for certain parts of landscape backgrounds. It is very permanent and works well.

BURNT TERRA DI SIENNA

Serves for the middle tints of amber-coloured draperies; it is a useful colour for the greens in landscape backgrounds, and forms with Indigo an excellent colour for green backgrounds.

VANDYKE BROWN.

A bituminous earth of a rich and very transparent brown; a valuable colour, but which has the bad property of working up. For this reason, where it is necessary to lay a great body of it, the moist tube colour should be preferred to the cake. Vandyke Brown forms with Lake a fine warm transparent tint, which is much used as a warm shadow colour.

SEPIA

Is a cooler colour than Vandyke Brown. Mixed with Indigo it is used for distant trees, for a general shadow tint for light backgrounds, and for the shade of white linen and white draperies. With Lake it forms a fine tint somewhat resembling Brown Madder, and with Lake and Indigo it makes an excellent black. It is transparent and permanent, and works well.

BROWN MADDER

Is of a rich transparent russet brown. It forms a soft shadow colour with Blue; alone it may be used to lower red curtains or draperies, and for the darkest touches in flesh.

CRIMSON LAKE

Is a fine colour, but not very permanent, and is employed only in draperies. It will be more durable if covered with a coat of Gamboge, but in this case it changes from crimson to scarlet.

CARMINE.

This colour is of a brilliant deep-toned crimson, possessing great power in its full touches and much clearness in its pale washes. It is somewhat more fugitive than Lake. A good way of using this colour is to procure it in powder, and after putting a small portion into a saucer, pour on it a little liquor of ammonia or good hartshorn. The ammonia dissolves the Carmine turning it nearly black, but it shortly after assumes a fine red colour. It should not be used in flesh.

PINK MADDER.

The colours prepared from madder are among the most

delicate and permanent of vegetable colours. Pink Madder is used for the carnation tints in flesh, and for pink draperies.

ROSE MADDER.

A deeper tint of the same kind as Pink Madder, for which it may be used.

VENETIAN RED

Is a serviceable colour for general purposes; its tints, though not bright, are clear, and are very permanent. This pigment is valuable as a general tint for flesh.

LIGHT RED.

A clear and transparent, low-toned red, similar in character to Venetian Red, with somewhat more of an orange tint.

INDIAN RED

Is of a purplish red colour. It makes an excellent shadow colour for flesh, both alone and mixed with blue.

VERMILLION.

This colour, mixed with Pink Madder, affords a fine tint for the carnations of flesh.

COBALT

Is of a fine sky blue colour, and the best blue pigment for producing the silvery tints on flesh in painting in water-colours. Alone, it forms the blue tints, and with Indian Red, the shadow-colour for flesh. It works well and is permanent. By artificial light it assumes a purplish tint, which, however, is not perceptible in the flesh.

FRENCH ULTRAMARINE.

A fine blue colour resembling Ultramarine, which by artificial light acquires a purple tint. It is used in draperies.

SMALT.

A vitrified pigment prepared from Cobalt, of a deep purple blue, used sometimes for shading other blues. It works badly, and must be stippled, not washed. It appears of a red purple by artificial light.

INDIGO.

A vegetable pigment of a deep greenish blue. It washes and works well, and is a useful colour for backgrounds, and with Sepia makes a retiring green for distant trees, &c.

PRUSSIAN BLUE.

A fine intense colour. It may be used as a shadow colour with Lake for some kinds of purple draperies.

BRUSHES.

The brushes for painting flesh should be sables of moderate size, and rather large than small. They should spring well when pressed with the finger, and should terminate in a good point. For hatching, a pointed brush is not necessary; in fact, it is a disadvantage: a red sable brush, the point of which is worn off, is best adapted for this purpose. It should be held as far from the point as possible, between the first finger and thumb (the middle finger being under it), and in such a manner as to allow the free movement of the wrist and arm. The painter should study to acquire a full and firm touch of the brush and not work upon the point of it. It is better to use an easel, and, if necessary, to rest the hand upon a mahl-stick. This position is not only more healthy, but it enables the painter to see more of his work.

NUMBER OF SITTINGS FOR A PORTRAIT.

In painting a vignette portrait of a head and shoulders,

or one with an ordinary background, three sittings are generally sufficient. The *first sitting* commences with the drawing, and finishes conveniently with the first wash of flesh tint; the hatching can be done in the absence of the sitter, when the background (if the portrait is to have one) can also be worked in.

In the *second sitting* the shadows of the face which give roundness, the colour in the cheeks, the hair, and the figure will be forwarded, and the principal folds of the drapery marked in from the sitter, and the masses of light and shade indicated. In the interval between the second and third sitting, the tints of the flesh may be softened; but until the painter has attained some proficiency, nothing should be added to the flesh in the absence of the sitter. The drapery may be completed either from a lay figure, or from the clothes of the sitter, borrowed for that purpose.

The *third sitting* is occupied chiefly in finishing, softening, and correcting the likeness.

Lay figures may be had of various sizes from six inches high to life size. For ordinary purposes, a German lay figure from twenty-four inches to thirty-six inches will be found very useful. Wilkie made use of figures about two feet high, which he clothed, and from which he drew his drapery; and as the drapery of these figures contained but few folds, he obtained simplicity and breadth.

POSITION OF THE FIGURE.

Before commencing a portrait, it will be necessary to view the face of the sitter in various positions, in order to ascertain that in which it is most agreeable and characteristic. Where the features are very prominent, a full face will frequently be found most pleasing, because in this case the features are less strongly defined. With regard to the three-quarter view, it may be remarked that this position is most frequently selected, because it combines in some degree the profile and the full face. Some care is, however, necessary in determining which three-quarter view (namely, that which turns towards the right, or that which turns towards the left), presents the face of the sitter in the most favourable aspect; for, besides the difference in the shadow of the nose, it is found that few persons possess both sides of the face exactly alike, consequently in one position they will look better than in another. Profiles are seldom selected in portraiture, although they are sometimes very characteristic.

The position of the head with regard to the body is another point to be considered. When the head is turned in one direction and the body in another, the position is more graceful; but where the head and body are both turned in the same direction, the attitude is more simple.

It must be left to the judgment of the painter to select that position which is best adapted to the sex, age, and character of the sitter, all of which must enter into the calculation of the artist.

The introduction of the hands and arms contributes much to the beauty of the picture. They should be elegant in form, for it is not necessary in all cases to copy them from the sitter; and it should be a rule with the young painter, as it was with Raffaele, to show both hands, that it should never become a question what was become of the other.

COSTUME.

Costume is another point of great importance. From the ever-varying and endless caprice of fashion, that arrangement and form of dress to which we are accustomed at the present day, will look preposterous and absurd twenty years hence, or even sooner. Within the last thirty years we have passed through all the phases of large bonnets and small bonnets, of long waists and short waists, of wide sleeves and tight sleeves; and the present generation laugh at the odd figures of their grandmothers as handed down by the portrait painter, while future generations will ridicule the costume of the present, not because it is more ridiculous than their own, but because the eye is unaccustomed to it.

That is unquestionably the best dress which, while it gracefully indicates, but does not display, the form of the sitter, is so general as to carry no date, and to be never entirely out of fashion, and which is not overloaded with ornament. It would generally be preferable to leave the arrangement of the dress in a great measure to the taste and selection of the painter, or at least to allow him to give an opinion on the subject. There is a story, for the truth of which we will not vouch, that a lady whose husband had more money than taste, went to Sir Joshua Reynolds to have her own portrait and that of her husband painted. The lady inquired which were the most expensive colours. Sir Joshua replied, Ultramarine and Carmine. "Then," rejoined the lady, "I will be dressed in Ultramarine, and my husband in Carmine." With the present knowledge of art that pervades the wealthy classes, the painter will not frequently have to encounter strong contrasts of glaring colours; but as he will have to treat coloured draperies, it may not be amiss to refer to some of the pictures of Sir Joshua Reynolds and Vandyck, in order to show their arrangement of colours.

It may, however, first be observed, that it appears to have been a general rule with Vandyck, Rubens, Rembrandt, Velasquez, Murillo, Correggio, and other great painters, to place white next the skins of women and children. Sir Joshua was fond of dressing his figures of

ladies and children in white muslin dresses, or in light drapery of a warm neutral tint. He appears to have reserved his strong colours for the portraits of men, who in his day wore more lively colours than they do at the present time.

Generally speaking, Vandyck introduced more positive colour into his pictures than Reynolds. He frequently employed the three primitives, Red, Blue and Yellow, and the tertiary neutrals (browns and drabs). Green and purple are of less frequent occurrence, but he has some splendid orange-coloured draperies, which he heightened until they approached scarlet, and which he contrasted with blue.

Blue is a favourite colour with ladies, but the arrangement of such a mass of cold colour is a matter of some difficulty with the young painter. Sir Joshua says, that the masses of light in a picture should be of the warm and mellow kind, such as reds and yellows. To disprove this opinion, Gainsborough painted his celebrated picture in the Grosvenor Gallery, which is known by the name of the "Blue Boy." It is a full-length picture of a boy in a blue satin dress, surrounded by warm and rich browns. By some artists, he is considered to have successfully refuted Sir Joshua's proposition; but Sir T. Lawrence considers that he succeeded only partially—that the difficulty was combated, not surmounted.

It will be useful, then, to ascertain how Vandyck treated this colour when he was required to introduce it into drapery. He placed linen next the skin, contrasted the blue with warm browns, and generally introduced into the same picture a red or amber-coloured curtain, and an arm-chair, or another drapery of the third primitive colour; and so he maintained an equilibrium of warm and cold colours, harmonizing the whole with warm browns and greys. He also frequently introduced a drab scarf on the neck of his figures, probably with a view of giving value to the flesh tints.

Rembrandt was fond of black draperies, which enabled him to concentrate the light on the upper part of the figures.

ARRANGEMENT OF THE LIGHT.

With regard to the arrangement of the light, the window by which light is admitted into the studio of the painter should be at least six feet from the ground, in order to throw the shadows downwards.* A movable shutter, sliding up and down by a pulley, can be easily affixed, and will be found very convenient. The light

* The window of Sir Joshua's room was nine feet four inches from the ground.

should be suffered to fall on the face of the sitter in such a direction as to secure the greatest breadth of effect. If he be placed directly on one side, and the face be turned towards the light, the shadow of the nose must be very strong, in order to give it due prominence: in that case, a dark background is necessary to give tenderness to the shadows of the face. This arrangement is sometimes found in good pictures; but, generally speaking, one of the first-mentioned positions is selected. It is almost unnecessary to observe that the painter should sit so that the light should enter on the left hand.

DRAWING THE FIGURE.

A correct outline is of the first importance, since it is the foundation of the picture; no trouble therefore should be considered too great to secure it.

In order to avoid soiling the paper by rubbing out incorrect lines, it is better to make a correct outline on another piece of paper, and then trace it on the strained paper. We shall first give a few directions for drawing a head, and then shall describe the mode of tracing it on the drawing-paper:

First, draw a line to mark the inclination of the head. If a full face is to be drawn, the line will be straight; if it be a three-quarter face, it will be a little curved. Then

draw a line, cutting the first *exactly* at right angles, on which the eyes are to be placed. Sketch lightly another line or two below this for the nose, mouth, and chin. This rule cannot be too strongly impressed upon the student, who would not wish to see one eye higher than the other; or the mouth and nose awry. On these lines block out the features, marking them very square; and be careful to place them in their true positions, and in just proportions. Having got in the general form, go over the drawing carefully, giving every feature its true form and expression.

The drawing being finished, hold it before a looking-glass, when, from the position being reversed, bad drawing will be easily detected. When you are satisfied with the correctness of your outline, lay over it a piece of good French tracing-paper,* and mark over the outline with a brush dipped in water-colour. Next, take a piece of tissue-paper, and rub over it a little charcoal, or red ochre, in powder. Place the tracing carefully on the strained paper, and fix the upper corners by placing the leaden weights on them; then, without disturbing the tracing, slide the tissue-paper with the coloured side downwards under the tracing-paper, and pass over the outline with an

* Excellent tracing-paper, of very large size, may now be procured at sixpence a sheet.

ivory, agate, or ebony style, lifting carefully the lower corners now and then to see that every line has been marked. The style must be used with sufficient firmness to leave a mark, but not so as to indent the drawing-paper. A small piece of coloured tissue-paper will be sufficient, as it may be moved without disturbing the tracing; indeed it ought to be smaller than the tracing, in order to be introduced between the leaden weights. When the coloured paper is done with, fold it together, *to* prevent the colour from rubbing off on other drawings. It will serve many times.

The outline being transferred to the drawing-paper, it must be strengthened and corrected lightly with a pencil, beginning first at the lower-*right* hand corner, in order that the hand may not efface the impression of the tracing; for the marks left by the red ochre, or charcoal, are so light that the slightest touch will efface them. Having then secured the outline, remove the red ochre, or charcoal, by flapping the paper lightly with a handkerchief.

The drawing is now ready for colouring.

The method of tracing outlines has been described at length, because it is wished to impress on the student the importance of keeping the drawing-paper clean; and because it is well known the great masters were accustomed to adopt a similar process of transferring their designs to the wall or canvas. It should at the same

time be understood, that it is strongly recommended that students should make their own drawings in the first instance, and not be contented with servilely tracing the outlines of the pictures they are copying.

Where a drawing is intended to be copied on a different scale, it may be reduced by various methods: either by dividing the surface of the picture and of the space on which it is to be copied, into an equal number of squares, and then copying into each square what is contained in the corresponding square of the original; or the picture may be reduced in a certain proportion by means of proportional compasses; and where a head only is to be copied, the latter method is certainly preferable. It is recommended, however, to draw by the guidance of the eye, and to have recourse to the mechanical methods only as a means of verifying the correctness of the drawing.

METHOD OF PAINTING.

Painting in water-colours is a totally different process from painting in oil. In oil-painting the lights are opaque, while transparency is preserved in the shades by passing one layer of colour over another which has been suffered to dry before the new coat is applied, and by this means the under colours are seen through the upper layer, and depth is attained as well as transparency. In water-

colour painting the colours (except White, which is comparatively little used) all possess more or less transparency; but as they are not attached to the ground with the same firmness as oil-colours, transparency and depth cannot always be attained by washing one colour over another, for the gum which bound the first layer of colours would be dissolved, and the colours would mix together. If, for instance, in oil painting, Blue, Red and Yellow, be laid one over the other, and the under colours suffered to dry, a compound tint will be produced which partakes of all three colours. If the order of the colours be changed, and either Blue or Red be the upper layer of colour, the effect of the compound tint will be different from the first, in which the upper colour was Yellow; if, on the contrary, in water-colours, the same three colours, Blue, Red and Yellow, be *washed* one over the other, the colours unite instead of remaining distinct, and blackness, or at least darkness, will be the result. In order, therefore, to attain the depth and transparency of oil-colours, the painter in water-colours is obliged to have recourse to the somewhat tedious expedient of hatching or stippling the three colours separately, and so producing the desired compound tint. The primitive colours so applied will always be more brilliant than the same colours previously mixed together into tints.

Rubens, our own Hogarth and Sir Joshua Reynolds,

and other good colourists, were in the habit of working with the three primitive colours instead of compounding their tints. The directions of Rubens to his pupils with regard to the painting of flesh, have been transmitted to us by the Chevalier Mechel. The great artist is reported to have said: "Paint your lights *White,* place next to it *Yellow,* then *Red,* using *dark Red* as it passes into the shadow; then with a brush dipped in *cool Grey* pass gently over the whole, till they are tempered and sweetened to the tone you wish." These remarks, of course, apply to oil painting, but the principle is the same in every kind of painting. It will be seen presently how far this principle is borne out in the following directions for painting in water-colour.

Stippling consists in working on the part to be painted with fine dots with the point of the brush. Hatching is the same kind of work, but it is executed with lines instead of points. There are different methods of hatching, and probably every artist has his own peculiar mode. After trying several, the following method is recommended.

First work over the space to be covered with the colour with short, wide, and regular horizontal strokes, worked firmly in rows from the top downwards, so as not to leave little blots at the ends of the strokes. The best way of avoiding these little blots, is to press firmly on the brush

at the beginning, and carry it on to the end of the stroke, and not to begin lightly and end by a firm pressure. Having hatched the strokes evenly one way, cross them slightly with the same firm touch, and avoid crossing them at right angles, or with lines that are too oblique.

This method of hatching produces a very light and mellow effect.

The hatching should be tolerably open, but not too much so.

The effect of hatching on the shadows is to give depth, and enable the spectator to look *into* them, an effect which is never attained by flat washes of colour.

There is one rule which cannot be too firmly impressed on the student, namely, that in water-colour painting the first colours should always be bright and pure, because they may easily be lowered to the desired tone; but if their purity is once sullied by admixture with other colours, their brightness can never be recovered.

GENERAL MAXIMS IN COLOURING.

If the face were an entirely flat surface, in which the features occasioned neither projections nor depressions, nothing more would be necessary in painting a representation of it, than to cover it with a uniform flat tint of flesh colour. But as there is scarcely any part of it which

is perfectly flat, the gradations of light and shade are innumerable. These gradations of light and shade claim the earnest attention of the student, and are, perhaps, best learned from a plaster cast, where they are separated from colour.* The following general maxims relative to the aërial perspective of figures should be well understood by the student before he proceeds further with the painting.

Nature relieves one object from another by means of light and shade, and we find everywhere light opposed to dark, and dark to light.

The shadows of objects in the open air are less dark than those within doors, because the former are lighted up by the reflections of the sky and all the surrounding objects, while within doors the light is limited, and reflections are less apparent.

The colour of most objects is best discerned in the middle tints; strong colours are reserved for the parts nearest the eye; receding objects are more faint in colour than those near the eye. Lights are less affected by distance than shadows, which grow paler as the distance increases.

The highest lights have generally but little colour, for all colour is a deprivation of light.

* It is a good plan always to keep a white bust at hand as a guide to the light and shade.

All retiring parts partake more or less of grey.

Strong shadows should be warm, those of flesh (which is semi-transparent) always incline to red.

All the shadows of flesh must have grey edges. This prevents hardness, and gives great richness.

The reflected lights of flesh are warmer than the surrounding parts.

The darkest parts of shadows are near their edge, the middle being lighted by reflected lights.

SETTING THE PALETTE FOR PAINTING FLESH.

To set the palette for painting flesh, place these colours in the following order:

Indian Yellow.
Venetian Red.
Vermillion.
Pink Madder.
Brown Madder.
Indian Red.
Cobalt Blue.
Sepia.

These colours are sometimes used pure, and sometimes different tints are formed of them, namely, Indian Yellow and Venetian Red for the flesh colour, Vermillion and Pink Madder for the carnations, Pink Madder and Brown

Madder for the markings of the lips and nostrils, Indian Red and Blue for the shadow colour, Blue and Yellow for the green tints, all of which may be mixed when required. A small palette is most convenient for painting the flesh, and should be set apart for this purpose; the middle being kept clean for mixing the tints; for much depends upon preserving the colours clean and bright.

FIRST PAINTING.

We shall divide the process of painting into three parts, the first of which consists of the outline and dead colouring, the second of the painting, the third of the finishing.

The preceding axioms being well understood, we proceed now to give directions for painting the head of a fair person.

Having carefully drawn the figure, rub it lightly with bread or Indian-rubber, so as to leave only a faint outline, which will not interfere with the colours, then make a firm outline with the brush, laying the proper colours upon every part, and as near as possible in the full strength at once, carefully copying the forms and improving the drawing. For example, put in the pupil of the eye with Sepia (if so it happen to be), the iris with Cobalt, lowered with Sepia for a grey or blue eye, or Vandyke Brown for a dark eye; the eyelashes are marked with Sepia, and the eyebrows

indicated with the same. If the outline of the nose be in shadow, it may be marked out with Brown Madder; the ear may also be outlined with the same colour, the nostrils with Brown Madder and Pink Madder, the deep shadows of the mouth with the same tint. The most important and characteristic shadows of the face should then be put in, and as near as possible to their full strength, with the general shadow colour, which is composed of Indian Red, lowered with Cobalt, but not to such an extent as to acquire a slaty tint. This mixture of Cobalt and Indian Red forms a beautiful clean colour for the shadows. The important shadows are in the sockets of the eyes, on the lower part of the nose and below it, beneath the chin, and below or behind the ear. These shadows are to be partly washed, partly hatched. Then put in the blue shadow under the lower lip with Cobalt.

The lips are next to be coloured with Vermillion and Pink Madder. This colour should be stippled on, and the lights in the lips may either be left or taken out afterwards. The whole of the face (except the eyes) is then to be washed over with a light tint of Venetian Red. While this is drying, outline with Sepia the principal divisions and locks of the hair, beginning with the darkest and most decided forms, until the whole of the hair is well made out with touches of proper strength. White linen next the skin may then be outlined with

a tint made of Cobalt and Sepia, and all other objects are to be outlined with their real colours, beginning as before with the decided tones and touches which give form to the object.

We have then an accurate and coloured outline, in which the principal shadows are indicated. It is in vain to attempt to complete the picture with shadows and colour, if these preliminary steps are defective. If this part of the work be well executed, the resemblance and general effect are secured at the commencement of the work.

The Venetian Red tint on the face being now dry, hatch the whole face with the same colour, using it thin and flowing, and beginning on the forehead, and directing the short strokes as nearly as possible in such a manner as to give to this part the round appearance which it has in nature. Having hatched once over the face, cross the hatching by going over it again; but take care that the strokes are but little crossed, and especially not at right angles. It is to be understood now, once for all, that in painting flesh, all the colours, with the exception of the first wash of Venetian Red, are to be *hatched* in the manner recommended (p. 33), and not *washed.* Some portraits, especially those of men, require a light tint of Indian Red to be hatched over the lower part of the face upon the Venetian Red.

SECOND PAINTING.

Proceed now to put in the shadow on the forehead with Indian Red, keeping strictly to the form. Then the dark shadow in the socket of the eye with the shadow tint of Indian Red and Cobalt, working on the edges of the shadow with pure Cobalt, and preserving accurately the form of the shadows. Mark the edge of the upper eyelid with Indian Red.

Remember, as a general rule, that the edges of all shadows must be grey. In order to be satisfied that this rule is founded on nature, lay a piece of card or a pencil on white paper, and observe the dark shadow with the grey edge beyond it. This grey edge is less perceptible by artificial light than by daylight.

Next work the colour on the cheek, which is composed of Vermillion and Pink Madder, observing the gradations of colour and light on the cheek-bones; stipple the edges of the colour near the nose, bring the colour well up to the temple, and diffuse it over the cheek towards the ear, and a little on the chin. This done, deepen the extreme shadows where they require it. Then hatch over the shaded part of the forehead with Blue, making it bluer at the retiring edge, carry the Blue down the nose if necessary. It will be observed that in shading the forehead, the red shades were placed first, and the blue above them.

The reason for so doing is, because it is found that if the red shadows are laid *below* the blue, the colours will look clean and bright, but if the blue is first laid the effect will be dirty. We shall notice hereafter that this practice is in accordance with the principle of Rubens.

Now work a cool green tint, composed of Cobalt and Indian Yellow, over the socket of the eye: this part should be stippled, not hatched. Work blue over the shadow at the edge of the lower jaw, observing the true form and depth of the tint, and especially marking the angle of the lower jaw. Put in the blue shadow on the temples. Soften the edge of all shadows by stippling on them.

In the process of working, white spots are frequently left: these must be filled with the proper colours. It is better, indeed, to look frequently at the painting while in progress, and fill up these white spots as they are discovered. Sometimes the hatching will appear too wiry, in which case wash it several times with a clean brush dipped in water, in order to blend the tints. It may also happen that the tint is worked in too dark. In this case, hatch with a clean brush dipped in water, only without colour, and remove the loosened colour by rubbing it gently with a soft old handkerchief.

It is now time that the background should be painted, because this must determine the depth of colour to be given to the face and hair.

The subject of backgrounds will be treated more fully in another place. It will now be only necessary to observe that a very agreeable green background may be made of Indigo and Burnt Sienna, of Indigo and Sepia, or of Indigo and Vandyke Brown. This should be washed on, and the gradations of light and shade duly indicated by a deeper or lighter colour; then the surface is to be evened by touches which are half hatching and half washing. The work should be broad (that is, not too fine) on the background, but should be finer as it approaches the face. Then wash over the dress, and put the shades into the linen with Sepia and Cobalt.

Next hatch a light tint of blue over the lower and retiring part of the cheek, then put in the blue shadow below and at the corner of the under lip, keeping its form well defined, and unite it gradually with the blue shade of the jaw. Then a blue tint under the nose, and a little of the shadow colour on the wing of the nostril. Soften the edge of the chin, and round it with the shadow colour.

Now put in the warm colour under the chin with a tint composed of Venetian Red and Indian Yellow, which is sometimes called the flesh colour. Work a little of the same tint on the dark shadow in the sockets of the eyes. Soften the shaded side of the iris with the shadow colour, finish the lips by stippling them with Vermillion and

Pink Madder, and observe that the more distant part is less vivid in colour. The principal work at this period of the painting consists in softening the tints by working on their edges.

Having advanced the painting of the flesh thus far, proceed next with the hair, by strengthening the extreme shades with Sepia.

The difficulty of painting hair consists not so much in the colouring as in the drawing, for so the continual touches which give the form and flow of the hair may properly be termed; and to this point the attention of the student must be continually directed. We will first give directions for painting brown hair. For the local tint use Vandyke Brown and Sepia, and with this work on the next deepest shades with a touch that is neither too wiry and defined, nor too washy; then go on with the next deepest shades, and so on, retouching and strengthening, when necessary, the extreme darks, and leaving the lights, which must be gradually covered with light touches, giving them the form of hair, until even the extreme lights are covered with a light tint of this local colour, taking no notice for the present of the blue tint perceptible on or near the lights. These high lights are afterwards to be taken out. When the local colour is not sufficiently warm, apply the flesh tint, composed of Venetian Red and Indian Yellow.

Should it be desired to paint dark or black hair, proceed

in the same manner, using Sepia only instead of Vandyke Brown and Sepia, adding for the extreme darks a little warm black (composed of Sepia, Lake, and Indigo). And remember that in black and dark hair the lights are cold and blueish, and that there is always a warm tint between the lights and the extreme darks.

For flaxen hair, begin as before with Sepia, of a proper degree of strength; the next darkest tints are composed of Vandyke Brown with or without Sepia, then the flesh colour (Venetian Red and Indian Yellow). The local colour is either Yellow Ochre or a tint formed of Indian Yellow and Venetian Red, which, from being more transparent, is perhaps preferable. The high lights of flaxen hair are yellow, and there is a cool grey tint between the lights and the shadows. In all cases the high lights of hair are taken out afterwards, when the tints already described are quite dry; and to allow time for this, it is usual to leave the hair in this state, and go on with the neck, arms, and hands, when they are visible.

Be careful to introduce shadows or grey tints between the flesh and the hair, and to soften the extremities and outlines of the hair where it meets the background, that it may not appear inlaid.

The colour on the shaded side of the neck is Indian Red and Blue, on the light side Blue only. The green tint on the neck is to be given with the flesh colour (Venetian Red

and Indian Yellow). Proceed in the same manner with the arms and hands, using, however, Indian Red alone for the first tints, in the same manner as on the forehead, then working over them, when necessary, with Blue, observing the reflected lights, which are always warm. The divisions of the fingers may be painted with Brown Madder and Pink Madder. The tips of the fingers, the knuckles, and the outside of the hands, are more rosy than the other parts, and require to be hatched with the carnation tint of Madder and Vermillion.

Next, wash over the white linen with a general middle tint, without regarding the high lights, which are to be taken out afterwards. Wash a local colour also over the drapery, covering even the high lights.

THIRD PAINTING.

The whole of the paper is now covered with a tint, more or less dark, and a general harmony should pervade the whole picture; in which, however, a few sharp high lights are still wanting to give finish and solidity. But before proceeding to execute this, examine your work carefully, make the forms very perfect, and beginning at the upper part of the picture—the eye, for instance—finish as you go. Observe that the darkest parts of shadows are near their edges, the middle parts being lighted by

reflected lights. If the shade tint above the eye is too purple, correct it with green. (The green tint, it will be remembered, is composed of Blue and a very little Indian Yellow.) Should this tint be found too green, use instead of it the flesh colour. Lower the blue tint of the iris with Sepia and Cobalt; the white of the eye with the same. If the eye is of a greenish tint, warm the grey with the flesh colour. Make the eyelashes with Sepia, broad, like a shadow, not divided into hairs. There is sometimes a brown shadow under the eyelashes when the face is seen nearly in profile; this is to be done with Vandyke Brown. The principal light on a face is generally on the forehead; this light may now be taken out.*

Soften and round every part that requires it. Remember that shadows indicate the form, therefore make your strong shadows very full in colour and accurate in form, sharply defined and warm in colour; and let every shadow have a blue edge. Keep your half tints broad and very cool. If your shadows are too purple, neutralize them with green; if too green, work on them with purple; if too blue, hatch them with orange (Venetian Red and Yellow.) Where the tints are decidedly green, Blue and Yellow may be used, where they are less decided use the flesh tint, or even Venetian Red alone, where the flesh tint would be too green. Make all retiring and rounded

* The method of taking out lights will be described in another place.

parts grey. Finish the corners of the mouth with a line or two of the shadow colour, softening the edge with Blue. There is also a little blue shade at the corners of the lips. The deep shadow under the chin has a little Sepia with it. The edge of the shadow on the forehead is greenish. In painting the ear, which is semi-transparent, let the shadows be warm and inclined to red. Soften every part of your work, and if the hatching is too wiry work on it with a brush dipped in plain water, and wipe it with a soft handkerchief.

The process of painting a head from the first outline on the paper, until its completion, has thus been described. It remains now to point out how far the instructions of Rubens, quoted in a former part of the work (p. 33) have been followed, and it is wished at the same time to call the attention of the student to the principle upon which this system of colouring is based. The high light on the forehead uniting with the general flesh tint of Venetian Red, and thence spreading into Indian Red in the shadows, corresponds as far as it is possible for water-colours to do, with the order observed by Rubens; namely, white, yellow, and pale red tints, increasing in the shadows to dark red. The blue tint with which the greater part of the flesh is toned, and which being worked over red produces the effect of grey in the method we have described, corresponds nearly with the "cool grey

tint" with which Rubens harmonized the whole of the flesh.

It will be seen that the various tints of the flesh have been imitated chiefly with the three primitive colours,—Red of different tints, Blue and Yellow; and there is no doubt that although for convenience we make use of different kinds of red (namely, Venetian and Indian Reds, Pink Madder, and Vermillion,) it would be very practicable to produce an equally good effect by using only pure Red, Yellow, and Blue. This last method, it is true, requires considerable skill in colouring and compounding the tints; and as Nature has furnished us with trustworthy pigments of various useful tints, it is much easier and more convenient to make use of them, than to limit ourselves to the three primitive colours.

It frequently happens that when the drawing is seen with the light entering on the left hand, as is usual in painting, that the hatching appears soft and even; but that when seen in an opposite direction, it looks rough and wiry; for this reason it is advisable to place the drawing in different lights, and work on it until it is perfectly smooth and even, taking care not to deepen the colours. This is easily avoided by working. *between* the hatching. It will occasionally happen that the paper, although very pleasant to work upon, is too rough to allow of very delicate finish. In this case lay a piece of tissue-paper upon

the face, and rub it with some round object hard and polished, such as a child's ivory ring, or the handle of a key. If the paper has been stretched on a frame it will be necessary to place something hard and smooth (a piece of plate-glass, for instance) carefully at the back, under the part to be rubbed, in order to avoid injuring the drawing or tearing the paper. Continue the rubbing until on feeling it with the finger the surface is found to be quite smooth. You may then work it to any degree of finish, and may repeat the rubbing, if necessary.

It may perhaps be thought unnecessary to cover up lights, which are afterwards to be taken out; but it is universally acknowledged that lights produced by the latter method are much more effective than those which are left during the painting. The mode of taking out lights is as follows: Mark out their form accurately with a clean brush dipped in water only, then rub them smartly, but with a horizontal and light movement of the hand, with crumb of bread or a soft piece of rag. A circular movement of the hand would abrade the surface of the drawing, but the horizontal movement does not injure it. The longer time, in moderation—for instance, while you can count eight or ten—that is suffered to elapse before wiping out the light, the stronger the light will be; if the bread or rag is applied immediately, the light will be less bright. The bread used for this purpose

should be moderately stale, and where it is in frequent use it may be kept in working condition by wrapping it in a damp rag.

If the outline of any part is too hard or cutting, soften it by working upon the edges with the adjacent colours, for there are no outlines in Nature, and particularly in flesh, where every part is round and soft.

The spot of light in the eye is put in with Chinese (zinc) White. The best method of applying this is to hold the tube in your left hand, and dip a finely pointed brush into it.

As water-colours dry without gloss, it is sometimes necessary to gum the extreme shades, in order to give them depth. But the gum must not be applied until the painting is finished. It is sometimes used on the background, where it may either be mixed with colour or worked on alone. The strongest gum-water that is ever necessary in painting consists of one part of gum and seven parts of filtered rain or distilled water, but it may be used much weaker. The less gum that is used the better.

The foregoing directions relate, as has been already mentioned to the head of a fair person; but if the instructions have been carefully attended to, the student will have but little difficulty in painting any complexions. It may however be observed, that the shadows and half

tints of some persons incline to green, those of others to purple. Dark persons have always more yellow in their complexions than fair ones, and their shadows will consequently be greener. In some complexions it will be necessary to work a reddish tint composed either of Venetian Red and Indian Yellow, or of Vermillion and Pink Madder over some parts of the face; the eye will be the best guide in this respect.

In making copies in water-colours of paintings by the old masters and Sir Joshua Reynolds, some artists are accustomed to lay body colour on the lights in order to produce a closer resemblance to the original. The best mode of doing this is to lay on pure White, in the form of the lights, and when dry, to pass over it lightly and quickly a transparent tint, which will match the colour of the original. Care must, however, be taken not to disturb the white paint, for this would mix with the upper layer of colour, and produce a muddy tint.

White paint is also useful for putting on different white lights, such as the pattern of lace, pearls and gold ornaments (which last must be afterwards glazed with some transparent colour), but it must be used sparingly, and may be glazed or toned down to any tint.

It is also useful in making corrections or alterations, where it would be inconvenient to wash out the part. In this case the White is laid on so thickly as to cover what

is beneath, and when quite dry, the necessary colours are to be painted over it.

DRAPERIES.

Draperies are to be painted in the same manner as the hair, beginning first with the large folds which give shape to the masses, then the folds of the next size, and then the local colour, leaving the lights which are to be but thinly covered with colour. When quite dry, the high lights are to be taken out. Observe to make the folds angular, to give them proper form, and to preserve the reflexes, which, like those in the flesh, are warmer than the surrounding colour.

Although too close an imitation of different stuffs is disapproved of by the best writers on art, it must be observed that woollen and silk stuffs have characteristic differences, which should not be overlooked by the painter. These differences will be perceptible in the form of the folds, and in the manner in which the light glances on them; and they should be rendered with such a regard to truth of effect, that there should be no difficulty in deciding of what material a drapery is composed.

As a general rule with regard to draperies, it may be remarked that where the lights are cool, the shadows should be warm, as in white draperies, where the middle tints consist of Cobalt and a little Indian Red, and the

shades of Sepia. But white drapery is modified by the surrounding objects; for example, where the background is green, the shades of white drapery will incline to green; where the background is blue, they will partake of that colour.

In black draperies, the lights should be cool and the shadows warm. A good colour for black draperies is made with Sepia, Lake and Indigo, which, if properly mixed, make as fine a Black as can be desired.

In blue draperies the lights and half-lights are cold, the shadows warmed with Lake, or Lake and Sepia; and where the blue approaches purple with orange. Cobalt may be used for the lighter tints; and for the shadows, French Ultramarine strengthened in the deepest parts with Indigo and Lake. When black—black lace, for instance—is contrasted with deep blue, the former must be very warm; and instead of black, warm browns, heightened, if necessary, with Venetian Red, should be used, for these by contrast appear black.

In yellow draperies, the shades are of Burnt Sienna, finished with Vandyke Brown, and the local colour, Gamboge or Indian Yellow.

BACKGROUNDS.

The subject of backgrounds is one of great difficulty to the painter; and so deeply was Sir Joshua Reynolds

impressed with this truth, that, although he frequently intrusted different parts of his pictures to his pupils, he always painted the backgrounds himself. In a work, limited as the present is to the technical part of the Art, it is impossible to enter at length into this difficult subject. We shall, however, offer a few practical observations for the guidance of the student.

As the figure should always be the principal object in a portrait, the background should be devoted to repose; that is, it should be quiet and unobtrusive, and should be painted with retiring colours, which cause it to recede far behind the head of the sitter. It should consist of broken tints, and not of one uniform colour; and it should be lighter in some parts than others, that the figure may not appear to be inlaid. If objects are introduced into the background, they should be few in number, and should be kept subservient to the figure. The latter remark is applicable also to landscape backgrounds, which should consist of broad features and few details, and should be kept low in tone. The introduction of a few warm tints into the sky near the horizon serves to repeat the colour of the flesh. The horizontal line should not be placed too low. The chief use of the "bit" of landscape and sky which we so frequently find in the portraits of Vandyck and Reynolds, seems to be to extend the light, which would otherwise have been confined to the figure.

There are two ways of relieving a figure; in the one the light is on the figure; in the other the figure appears dark on a light ground. For portraits the former is adopted; and the tint of the background, which is always kept low, in order to throw out the head, may be varied through all possible gradations from the shadow thrown on a white wall to the depth and obscurity which surrounds a figure placed just within an open window or door. Light backgrounds involve less labour, but they have not the force of dark ones; for that light will always appear brightest which is surrounded with the most intense dark. Some part of the figure should be lost in the ground, while part should come sharply out of it.

With regard to the colours used in backgrounds, the observation already made as to laying in pure and bright colours in the first place may be here repeated. A bright red or amber-coloured curtain, or a clear blue sky, may be lowered to any tone required, but dirty colours can never be made to look bright.

A red curtain may be painted in the following manner: Mark out the folds and shadows with Sepia, then lay a coat of Gamboge, over that, when dry, a coat of Carmine. Then deepen the shadows with Sepia and Lake, or Brown Madder. Lower the red tint by hatching with broad touches with Brown Madder; lower it still more, if necessary, with Sepia, either alone or with Lake, and if that

does not throw it sufficiently back, hatch it with Blue, which will make it retire considerably further.

A blue sky may be lowered with Indian Red or Sepia, according to the tint desired to be produced. An amber-coloured curtain may be coloured with Gamboge or Indian Yellow, shaded with Burnt Sienna, and afterwards with Vandyke Brown, and lowered with Sepia. If it be desired to make it still more distant, Blue must not be resorted to as in the former case, for that would communicate to it a greenish hue, but a little of some red colour must be added to the Blue to neutralize it and make the Yellow retire. This effect is also assisted by painting a black pattern upon the yellow curtain, as was the practice of Vandyck and Paul Veronese.

For landscape backgrounds, the sky and distance may be painted with pure Cobalt; the clouds with Indian Red and Blue, or with Venetian Red and Blue; a warm colour may be given to the horizon by touches of yellow and flesh colour.

The distance, begun with Cobalt, may be continued as it approaches the eye with purple made of Cobalt and Lake. The next gradation may be Cobalt and Sepia; for the next Indigo and Sepia, adding more Sepia as the ground approaches the eye. A yellow tint may be given to the distant trees and herbage by Gamboge, but no brown warmer than Sepia should be used for distant trees.

The sky and distance may be toned with Indian Red or Brown Madder and Blue, alternately, or as occasion may require.

In nearer trees warm browns should prevail, and very bright green tints should be introduced sparingly, because warm browns advance, while blue and green tints recede from the eye.

ALTERATIONS AND CORRECTIONS.

In the course of the work it will be frequently necessary to make alterations and corrections. With care this may be done safely, but at the same time all unnecessary alterations should be avoided, lest in conducting the operation the surface of the paper should be destroyed.

If slight alterations only are required it will be sufficient to wet the part, and wipe it out with a piece of soft rag or bread; and if any roughness is perceptible, it may be smoothed with the ivory ring or key-handle, first putting a piece of silver-paper over the drawing. If extensive alterations are to be made, the sponge must be used; and in this case it may be found most convenient to cut a hole of the proper size and shape in a piece of thick drawing-paper, which is to be laid over the part of the drawing that is intended to be altered. A clean and small damp sponge is then to be placed upon the hole

in the paper, which will prevent the moisture from spreading too far. The water in the sponge will soften the gum in the paint, which may then be carefully removed with the sponge without abrading the surface. Care must be taken that the damp sponge is not suffered to lie too long, and that too large a portion is not damped. After the removal of the colour, the paper should be suffered to dry, and when dry it may be repainted, first rubbing it with the ivory ring, if necessary. In case of any part having to be repainted, the original order of tints must be strictly followed, in order to preserve a clean effect; for example, if the alteration be on the flesh, the first tint must be Venetian Red, and on that the shadow colour, Blue, or the colour of the cheeks, or any other tint which may have happened to be used.

Some persons wash out the part to be altered with the sponge, but in doing this there is always danger of destroying the surface of the paper, so that there will be some difficulty in again painting on it, especially in the case of flesh, although the ivory ring may have been used. In such cases there is another remedy, which may sometimes be found effectual. This consists in rubbing the abraded surface with a piece of fine sand-paper, which removes the roughness, and produces a pleasant surface to work upon. The proper sand-paper is that which is numbered 0. It may perhaps be necessary to rub two pieces

of sand-paper together, before touching the painting with them.

It is sometimes convenient where a small alteration is to be made, instead of washing out the colours to be altered, to lay on white, and on this, when dry, to make the necessary alterations.

CONCLUSION.

In conclusion, the writer would impress upon the learner, the importance of obtaining a thorough knowledge of the technical part of portrait painting, and of the way in which the different tints are composed. This skill can only be acquired by practice, that is to say, by continual repetition; and the advancement will be more certain, if the early stages of the process are mastered before proceeding to the finish. Every one conversant with art is aware how much is to be learned of methods of painting from the unfinished pictures by the great masters, which have been carefully preserved to our own time. The student is recommended to prepare such unfinished pictures for himself, by way of reference to the early stages of colouring, to which, as the tints are formed chiefly by working the colours separately, and not by the admixture of them on the palette, but little clue can be afforded by the finished picture.

A good example of a head should be selected for copying, and a copy begun, which should be conducted as far as the second hatching with Venetian Red. It should be left in that state, and another commenced, which should terminate with the first shadows that give roundness to the head. A third and a fourth copy should be begun, and should be left in different stages of advancement, and lastly a perfect copy should be completed. The value of such a series of drawings is inappreciable to the learner, who will be apt to forget the early processes, and the order in which the different tints occur, until by repetition he has acquired a knowledge of the respective situations of the tints, and a mechanical dexterity in applying them. One head copied in this careful manner will be sufficient. The student will place the copies in their different stages of progress by his side when painting; and if by chance, he should at any time forget how to produce certain effects of colour, he has only to refer to his key to obtain all the information he requires. It is true that this plan involves much labour, and requires patience and perseverance; but to one really desirous of advancing in the practice of art, no amount of labour will be considered too great to accomplish this object; and the facility of execution to which this plan will lead, will amply repay the labour of acquiring it. The writer of this little work adopted the plan here described, and from the benefit she has derived

from it, she thinks her time and labour well-bestowed, and earnestly recommends it to the adoption of all who really wish to attain eminence in art, and to acquire that mechanical dexterity which will enable them to express their thoughts by painting. Having thus acquired dexterity in the technical part of the art, the student should go to Nature; and with a good knowledge of form, a bust by his side as a guide to the light and shade, and his four or five keys to the colouring, he will scarcely fail of acquiring a considerable amount of mechanical skill. If to the latter he unite habits of observation, and diligent study of good pictures, he may hope, after years of patient labour, to attain excellence in the representation of Nature.

END.

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MOIST WATER COLOURS.

Winsor and Newton's Moist Water Colours retain, from processes and treatment known only to themselves, their *solubility* and *dampness* for an unlimited period, and a box of them, though laid aside for two or three years, will be found, when required again, equally *moist* and *serviceable* as when purchased; these qualities are preserved to the fullest extent in the *hottest climates*, and they are on this account particularly adapted and recommended to parties going out to INDIA, as the *dry cake colours*, from the atmosphere and heat there, generally break up and crumble into small pieces, when they are of course useless: this never occurs with the *Moist Colours*.

In sketching from Nature, and when depicting transient and evanescent effects, the advantages of the *Moist Colours* must be evident, as from their readiness of application, colour is at once produced, which, by the old and tedious method of rubbing the *dry cake* was impossible, and not unfrequently the *effect*, and with it the *thought*, of the artist, had vanished before the material could be obtained. It is this quality indeed which at once brought Moist Colours into note, and which was, and is, the great cause of their popularity with the artist, who, with the evidence of his works before him, produced by their means many years ago, still use them as his only *matériel*.

The colours are placed in thin porcelain pans, in form and size similar to the usual dry cakes, and they are afterwards enclosed in tin-foil for security. When required for use, the foil is removed from the pans; they then present a surface of colour, which is at once obtainable in large or small quantities, by the application of a wet brush. It is strongly recommended to keep the colours in the japanned tin sketching boxes, which are exceedingly light and portable, and of the most convenient form for use; the double flaps of the boxes serving as palettes, on which *(being japanned with flat or dead white)* the tints are readily mixed.

Sixteen years' experience has now tested the powers and qualities of Winsor and Newton's MOIST COLOURS, and the very large and rapidly increasing demand, as well as the very flattering Testimonials received by them from Continental and English Artists, are evidences of the high estimation in which they are held.

Among the many artists of eminence who have expressed their approbation by written Testimonials, are the following gentlemen:—

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WINSOR AND NEWTON'S

MOIST WATER COLOURS.

Extract from Mr. HARDING'S Work, "The Principles and Practice of Art."

"The Art of Painting in Water-Colours has been greatly assisted by improvements in the preparations of the pigments; the greatest advantage, however, has been the introduction of *Moist Colours*, which, I believe, are a French invention, *but greatly improved by* Messrs. Winsor and Newton."

LIST OF COLOURS AND PRICES.

PRICE 1*s.* each.

Antwerp Blue	Lamp Black
Bistre	Light Red
Burnt Sienna	Neutral Tint
Burnt Roman Ochre	Naples Yellow
Brown Pink	Olive Green
Blue Black	Prussian Blue
Burnt Umber	Prussian Green
Brown Ochre	Payne's Grey
Chrome Yellow, 1, 2, and 3	Raw Sienna
Cologne Earth	Raw Umber
Dragon's Blood	Red Lead
Emerald Green	Roman Ochre
Gamboge	Sap Green
Hooker's Green, No. 1	Terre Verte
Hooker's Green, No. 2	Vandyke Brown
Indigo	Venetian Red
Indian Red	Vermillion
Italian Pink	Yellow Ochre
Ivory Black	Yellow Lake

[Continued

MOIST WATER COLOURS, continued.

1*s.* 6*d.* each.

Sepia	Mars Brown
Warm Sepia	Mars Yellow
Roman Sepia	Crimson Lake
Brown Madder	Scarlet Lake
Constant White	Purple Lake
Chinese White	Scarlet Vermillion.
Indian Yellow	

2*s.*

Cobalt Blue.

3*s.* each.

Green Oxide of Chromium	Pink Madder
Lemon Yellow	Rose Madder
French Blue	Intense Blue

5*s.* each.

Mars Orange	Ultramarine Ash
Pure Scarlet	Carmine
Burnt Carmine	Gallstone
Smalt	Cadmium Yellow
Purple Madder	Orange Vermillion

21*s.*

Genuine Ultramarine.

MOIST WATER COLOURS IN PATENT COLLAPSIBLE TUBES.

A new preparation of Moist Water Colours, particularly adapted for large works, as any quantity of colour can be immediately obtained, thus affording additional facilities for rapidity and increased power; these colours present a range of pigments, which, in brilliancy and similarity of manipulation, much resemble Oil Colours.

The Prices are the same as the Moist Colours in Pans.

JAPANNED TIN SKETCHING BOXES.

Filled with Moist Colours.

(The following arrangements of colours are selected from those most in use by the first Water Colour Artists.)

3 Cake Box, No. 1.—(Light and Shade Drawings on Tinted Paper.)

containing Sepia, French Blue, and Chinese White.

Price 9*s.*

6 Cake Box, No. 1.—(Assorted for Landscape.)

containing Gamboge, Raw Sienna, Venetian Red, Crimson Lake, Prussian Blue, and Vandyke Brown.

Price 10*s.*

Ditto, No. 2.—(Landscape and Figures.)

containing Vandyke Brown, Indigo, Cobalt, Crimson Lake, Light Red, and Indian Yellow.

Price 11*s.* 6*d.*

8 Cake Box, No. 1.—(Landscape.)

containing Gamboge, Yellow Ochre, Burnt Sienna, Light Red, Crimson Lake, Cobalt, Indigo, and Vandyke Brown.

Price 13*s.* 6*d.*

8 Cake Box, No. 2.—(Landscape and Figures.)

containing Yellow Ochre, Light Red, Scarlet Vermillion, Rose Madder, Cobalt, Madder Brown, Vandyke Brown, and Prussian Blue.

Price 16*s.*

10 Cake Box, No. 1.—(Landscape.)

containing Gamboge, Yellow Ochre, Burnt Sienna, Venetian Red, Crimson Lake, Vandyke Brown, Olive Green, Neutral Tint, Cobalt, and Indigo.

Price 16*s.*

Ditto, No. 2.—(Landscape and Figures.)

containing Yellow Ochre, Indian Yellow, Burnt Sienna, Light Red, Vermillion, Rose Madder, Cobalt, Prussian Blue, Vandyke Brown, and Olive Green.

Price 18*s.*

12 Cake Box, No. 1.—(Landscape.)

containing Brown Pink, Vandyke Brown, Indigo, Neutral Tint, Cobalt, Crimson Lake, Indian Red, Vermillion, Burnt Sienna, Light Red, Yellow Ochre, and Gamboge.

Price 18*s.* 6*d.*

Ditto, No. 2.—(Landscape, Figures, &c.)

containing Gamboge, Indian Yellow, Raw Sienna, Burnt Sienna, Light Red, Scarlet Vermillion, Rose Madder, Purple Lake, Vandyke Brown, Brown Pink, Indigo, and French Blue.

Price £1. 2*s.* 6*d.*

14 Cake Box, No. 1.—(Landscape.)

containing Cobalt, Indigo, Neutral Tint, Emerald Green, Brown Pink, Vandyke Brown, Madder Brown, Crimson Lake, Indian Red, Light Red, Burnt Sienna, Indian Yellow, Yellow Ochre, and Gamboge.

Price £1. 2*s*.

Ditto, No. 2.—(Landscape, Figures, &c.)

containing Indigo, French Blue, Neutral Tint, Emerald Green, Olive Green, Vandyke Brown, Madder Brown, Purple Lake, Rose Madder, Scarlet Vermillion, Light Red, Indian Yellow, Yellow Ochre, and Gamboge.

Price £1. 5*s*. 6*d*.

16 Cake Box, No. 1.—(Landscape, Figures, &c.)

containing Lemon Yellow, Gamboge, Indian Yellow, Yellow Ochre, Burnt Sienna, Light Red, Vermillion, Rose Madder, Purple Lake, Madder Brown, Vandyke Brown, Olive Green, Emerald Green, Payne's Grey, Indigo, and Cobalt.

Price £1. 8*s*. 6*d*.

Ditto, No. 2.—(Flowers, Landscape, &c.)

containing Gamboge, Indian Yellow, Gallstone, Chrome No. 1, Vermillion, Indian Red, Pure Scarlet, Rose Madder, Carmine, Burnt Carmine, Vandyke Brown, Ivory Black, Olive Green, Emerald Green, Indigo, and French Blue.

Price £2. 2*s*. 6*d*.

18 Cake Box.—(Landscape, Figures, Flowers, &c.)

containing Lemon Yellow, Indian Yellow, Gamboge, Yellow Ochre, Burnt Sienna, Light Red, Vermillion, Rose Madder, Purple Lake, Brown Madder, Olive Green, Vandyke Brown, Emerald Green, Payne's Grey, Indigo, Cobalt, Raw Sienna, and French Blue.

Price £1. 13*s*. 6*d*.

20 Cake Box.—(Complete for Landscape, Flowers, Figures, &c.)

containing Lemon Yellow, Gamboge, Indian Yellow, Yellow Ochre, Chrome No. 3, Vermillion, Light Red, Indian Red, Rose Madder, Carmine, Purple Madder, Vandyke Brown, Sepia, Brown Pink, Sap Green, Emerald Green, Indigo, French Blue, Smalt, and Cobalt.

Price, £2. 7*s*. 6*d*.

N.B. For any colour in the foregoing lists another may be substituted, and if the colour selected is higher or lower in price, the difference added or deducted.

JAPANNED MOIST COLOUR BOXES.

(WITH PALETTE FLAPS.)

To contain 3, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, or 24 cakes.

Boxes for Moist Colours made to order, to hold any number of cakes, and on any plan, to suit the artist's convenience.

Japanned Water Bottles, with double cups, for holding water in Sketching from Nature, the cups being attached to the Moist Colour Boxes.

Japanned Copper Water Bottles, with plated insides.

Large size	ditto	ditto
Extra large size	ditto	ditto

Water Cups, or Dippers, japanned, various.

WATER COLOURS.

PREPARED IN CAKES AND HALF CAKES.

PRICE.

WHOLE CAKES, 1s. Each.

HALF CAKES, 6d. Each.

WHOLE CAKE.

HALF CAKE.

Antwerp Blue
Bistre
Burnt Sienna
Brown Pink
Blue Black
Burnt Umber
British Ink
Brown Ochre
Burnt Roman Ochre
Chrome Yellows, 1, 2, and 3
Cologne Earth
Dragon's Blood
Emerald Green
French Green
Gamboge
Green Bice
Hooker's Green, No. 1
Hooker's Green, No. 2
Indigo
Indian Red
Italian Pink
Ivory Black
King's Yellow
Lamp Black
Light Red
Neutral Tint
Naples Yellow
New Blue
Olive Green
Orpiment
Prussian Blue
Prussian Green
Payne's Grey
Raw Sienna
Raw Umber
Roman Ochre
Red Lead
Red Ochre
Red Chalk
Sap Green
Terre Verte
Vandyke Brown
Venetian Red
Vermillion
Verdigris
Yellow Ochre
Yellow Lake

WATER COLOURS, continued.

WHOLE CAKES, **1s. 6d.** HALF CAKES, **9d.**

Sepia	Mars Yellow
Warm Sepia	Crimson Lake
Roman Sepia	Scarlet Lake
Brown Madder	Purple Lake
Constant White	Chalon's Brown
Chinese White	Black Lead
Indian Yellow	Scarlet Vermillion
Mars Brown	

WHOLE CAKES, **2s.** HALF CAKES, **1s.**

Cobalt Blue.

WHOLE CAKES, **3s.** HALF CAKES, **1s. 6d.**

Green Oxide of Chromium	Pink Madder
Lemon Yellow	Rose Madder
French Blue	Intense Blue

WHOLE CAKES, **5s.** HALF CAKES, **2s. 6d.**

Mars Orange	Ultramarine Ash
Pure Scarlet	Carmine
Burnt Carmine	Gallstone
Smalt	Cadmium Yellow
Purple Madder	Orange Vermillion

WHOLE CAKES, **21s.** HALF CAKES, **10s. 6d.**

Genuine Ultramarine.

Winsor and Newton beg to invite attention to their Stock of Mahogany and Rosewood Water-Colour Boxes, elegantly fitted, embracing every variety, from 4*s.* to £10.

PERMANENT CHINESE WHITE.

PREPARED ONLY BY WINSOR AND NEWTON.

A PREPARATION OF WHITE OXIDE OF ZINC,

THE MOST ELIGIBLE WHITE PIGMENT FOR WATER COLOUR PAINTERS.

In Bottles or Tubes, price 1s. 6d. each.

The White Oxide of Zinc is pronounced by the highest chemical authorities to be one of the most unchangeable substances in nature. Neither impure air, nor the most powerful re-agents, affect its whiteness. It is not injured by, nor does it injure, any known pigments.

It has long been pointed out by chemists as a most desirable substance for the Artists' use, provided sufficient body could be imparted to it; but until lately the want of this necessary quality rendered it unavailable. In WINSOR AND NEWTON'S preparation, termed Chinese White, this desideratum has been attained. The Chinese White, by combining body and permanency, is rendered far superior to those whites known as "Constant" or as "Permanent" Whites; and not having their clogging or pasty qualities, it works and washes with freedom.

The great body it possesses gives it the property of drying on paper of the same tone as it appears when first laid on, and thus, when used, either alone or in compound tints, it does not deceive the Artist like other whites, by drying up three or four tones higher than when wet.

The Chinese White is peculiarly available in mixing with any of the Water Colours in use, and particularly with the Moist Colours, thereby forming at pleasure an extensive range of body colours of a very superior kind.

The following Paragraphs are extracted from Mr. Harding's "Principles and Practice of Art."

"When the Oxide of Zinc, which is prepared by Winsor and Newton under the name of 'Chinese White,' was first put into my hands, some years ago, I applied to one of my friends, whose name as a chemist and philosopher is amongst the most distinguished in our country, to analyze it for me, and to tell me if I might rely on its durability; the reply was, that if it would in all other respects answer the purposes I required of it, I had nothing to fear on account of its durability."

"This is an invaluable pigment." "It is hardly possible to overrate the value of 'Opaque White' in Water Colours when judiciously used."

LIQUID COLOURS AND MEDIUMS.

CONSTANT WHITE.

(Sulphate of Barytes.)

This is an extremely white pigment, but does not possess the body of Chinese White; it is generally used for high lights, &c., in Landscape and Miniature Painting.

Price 1*s.* 6*d.* the Bottle.

ASPHALTUM.

Prepared for the use of Water Colour Painters.

Messrs. Winsor and Newton are the only Manufacturers who have succeeded in bringing this rich pigment to a state fit for the Water Colour Painter's use.

Price 1*s.* 6*d.* the Bottle.

PROUT'S LIQUID BROWN.

A BEAUTIFUL TRANSPARENT BROWN FOR WATER COLOURS.

Price 1*s.* 6*d.* the Bottle.

INDELIBLE BROWN INK.

For Outlines or for Sketching.

This rich and permanent Ink is found to be of great service to the Architectural Artist, as the outline, or ornamental design, drawn with it (even if the Ink be diluted with water to the palest tint), is not, when dry, effaced by continual washings.

Price 1*s.* 6*d.* the Bottle.

WATER COLOUR MEGILP.

Invented and Prepared by Winsor and Newton, for the use of Water Colour Painters.

A most desirable medium, imparting additional depth, brilliancy, and transparency in Water Colour Painting, improving the working of the colours, and preventing them running one into another.

Price 2*s.* the Bottle.

COLOURLESS LIQUID OX GALL.

This limpid Extract of Gall possesses all the strength and properties of the Gall as it is usually sold in the paste state, but is deprived of its unpleasant qualities.

Price 1*s.* the Bottle.

Prepared Gum Water.

Price: small size, 6*d.*; middle ditto, 1*s.*; large ditto, 1*s.* 6*d.* the Bottle.

CUMBERLAND LEAD DRAWING PENCILS,

MANUFACTURED BY

WINSOR AND NEWTON,

AT

"The North London Colour Works,"

KENTISH TOWN.

WINSOR and NEWTON beg respectfully to call the especial attention of Amateurs, Artists, Architects, Engineers, Surveyors, &c., to their Drawing Pencils, which are manufactured of the purest Cumberland Lead, warranted to be perfectly free from grit.

These Pencils are unrivalled for depth, uniformity, and richness of colour, firmness, and delicacy of tint; they are remarkable for the varieties of hardness and evenness of texture, their ready and complete erasure, and the truth and certainty to which they are made to answer to the degree or letter they represent, from the HHHH. Pencil for Architect or Wood Engraver's outline, to the BBBB. for the broadest and deepest tones required in Pencil-Drawing.

H. Moderately hard (used for light Sketching) . . .
HH. A degree harder (for Outlines and fine Drawing) .
HHH. Very hard (for Architectural Drawing) . . .
HHHH. Extremely hard (for Engineering, or Drawing on Wood)
FF. Used for Light Shading . . . . . .
F. Fine Drawing (firm) . . . . . .
HB. Hard and Black (deeper shade than F) . . .
EHB. Same as HB., with thicker lead, ...
B. Black (for Shading, or for free Sketching) . .
BB. Softer ditto (for deep Shading) . . . . .

Price 6d. Each.

BBB. Intensely Black (for extra deep Shading), broad lead, 1s. each.
BBBB. Same as BBB., with very broad lead, 1s. 6d. each.

PATENT LEAD DRAWING PENCILS.

(SECOND QUALITY DRAWING PENCILS.)

MANUFACTURED OF COMPRESSED PREPARED PLUMBAGO.

HHH.	Very hard	3d. Each.
HH.	Hard	
H.	Rather hard	
F.	Free working	
HB.	Hard and Black	
B.	Black for Shading	
BB.	Soft and Black	
BBB.	Very Black	6*d.* ea.
BBBB.	Very Broad Lead and Black	9*d.* „
BBBBBB.	Very Thick Lead and Black	1*s.* „

These Pencils possess nearly all the best qualities of the old genuine Cumberland Lead. They are well adapted for Drawing Masters, Schools, and Students.

MR. J. D. HARDING'S DRAWING PENCILS.

Manufactured by WINSOR and NEWTON, with

BROCKEDON'S PATENT PURE CUMBERLAND LEAD.

Selected by Mr. J. D. Harding, and stamped with his Name.

WINSOR AND NEWTON beg respectfully to call the attention of Artists, Amateurs, Architects, Engineers, Surveyors, &c., to the Drawing Pencils which they manufacture of Brockedon's Patent Pure Cumberland Lead, particular sorts of which have been selected by Mr. Harding, and with which they are supplied, by that gentleman's permission: to the Pencils thus manufactured, Winsor and Newton have authority to attach Mr. Harding's name.

Sold in Cases, containing a Set of Six Pencils, of various thickness of Lead.

Price 3s. the Set.

WHATMAN'S DRAWING PAPERS.

OF THE BEST QUALITY.)

	Size.
Demy	20 in. by 15
Medium	22 „ 17
Royal	24 „ 19
Super Royal	27 „ 19
Imperial	30 „ 21
Columbier	34 „ 23
Atlas	33 „ 26
Double Elephant	40 „ 26
Antiquarian	52 „ 31

These Papers are also kept Hotpressed for Pencil Drawing.

DRAWING PAPERS OF EXTRA WEIGHTS AND THICKNESS, FOR WATER COLOURS.

Whatman's Drawing Paper, Imperial size (30 in. by 21), THICK } weighing 90lbs. to the ream. }
Ditto, extra THICK „ 110lbs. „
Ditto, very THICK „ 140lbs. „
Ditto, ditto, and rough „ 140lbs. „
Ditto, Double Elephant, thick
Ditto, Double Elephant, extra thick
Harding's Pure Drawing Paper, stamped "J. D. H."
Ditto ditto extra thick ditto
Imperial Drawing Cartridge
Ditto Engineer's thick Cartridge
Ditto ditto thin ditto
Log Cartridge

COLOURED DRAWING AND CRAYON PAPERS.

Imperial Crayon Papers, extra stout, including a great variety of Tints, adapted for Pencil, Chalk, and Crayon Drawing, as well as Tinting and Sketching in Water Colours.

MACHINE MADE CRAYON PAPERS.

IMPERIAL, SIZE 30 in. by 21.

Ditto ditto, HAND MADE, adapted for Academy Drawing and Water Colours.

Pattern Books, containing samples of all the Tints in Stock, upwards of 40 in number, and to which numbers are affixed for the purpose of ordering, may be had on application.

FINEST FRENCH SABLE BRUSHES.

For Water Colour Painting.

BROWN SABLE HAIR.

Domed Points.

THE BRUSHES DESCRIBED ARE ALL THE SAME SIZES AS THE ENGRAVINGS.

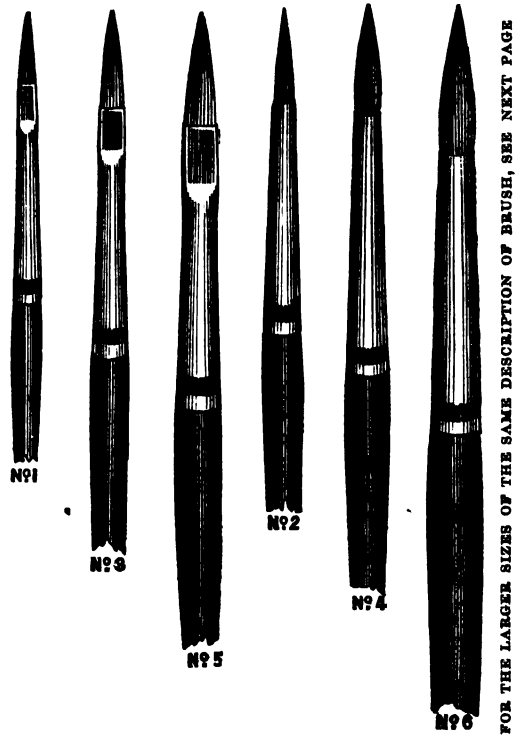
Messrs. Winsor and Newton solicit especial attention to their Stock of Water Colour Sable Brushes, which will be found most Complete and of the Best Quality. They are selected with great care from the stocks of the best makers in Paris.

WATER COLOUR BRUSHES.

Red or Brown Sable Hair.

IN GERMAN SILVER FERRULES, WITH POLISHED EBONY HANDLES.

FLAT OR ROUND.



FOR THE LARGER SIZES OF THE SAME DESCRIPTION OF BRUSH, SEE NEXT PAGE

The Engravings show various sizes of the Brushes, to which numbers are attached, the remaining sizes can be readily determined from them, No. 6 being the largest, and No. 1 the smallest, either in flat or round.

WATER COLOUR BRUSHES.

FINEST BROWN SABLES.

LARGE SIZES.

In German Silver Ferrules, with long Polished Ebony Handles.

Round.	Flat.
No. 1.	No. 1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.

The Engravings represent a No. 4 Round and a No. 3 Flat Brush. The other sizes being in proportion, larger or smaller.

BROWN DYED SABLES.

In Tin Ferrules, Black Polished Handles. Flat or Round.

No. 1.	No. 6.
2.	7.
3.	8.
4.	9.
5.	

These Brushes are the same Sizes as the Sables in German Silver Ferrules. See previous page.

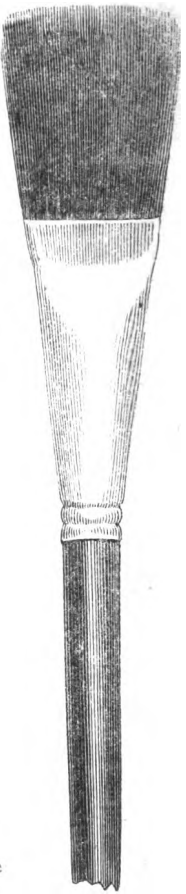
WATER COLOUR BRUSHES,

FOR SKIES, WASHES, AND LARGE WORKS.

A.

A.—Large Round Wire-bound Brush, made of Siberian Hair, a most useful Brush where large washes of colour are required.

B.—Large Flat Brush in Tin, made of Dyed Sable Hair, suitable for skies, foregrounds, and large works.



B.

RED SABLE BRUSHES.

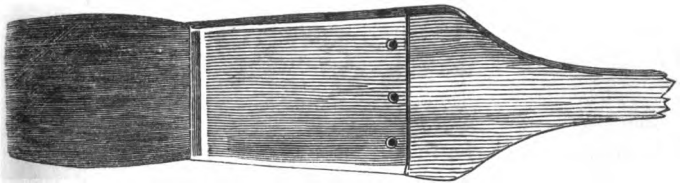
IN QUILL.

Large Swan Quill
Middle ditto
Small ditto
Extra Small ditto
Goose Quill
Duck ditto
Crow ditto
Pigeon ditto, for Lithography

These Brushes correspond in size and form with the Brown Sables as represented on page 17.

CAMEL HAIR BRUSHES IN TIN.

Flat.



¼	inch wide	1¼	inch wide
½	,,	2	,,
¾	,,	2½	,,
1	,,	3	,,
1¼	,,	3½	,,
1½	,,	4	,,

CAMEL HAIR PENCILS.

Goose Quill.

Duck Quill.

Crow Quill.

Superfine Camel Hair Pencils, assorted
Ditto, ditto, Goose, Duck, or Crow
Ditto, ditto, small Swan Quill
Ditto, ditto, large Swan Quill

FRENCH SIBERIAN HAIR BRUSHES.

TIED WITH SILVER WIRE.

Large Swan Quill		Goose Quill	
Middle	,,	Duck	,,
Small	,,	Crow	,,

These Brushes correspond in Size and Form with the Sables in Quill.
See Page 17.

SOLID SKETCH BOOKS.

These Books consist of a number of sheets of paper, compressed so as to form an apparent solid substance; each sheet can, however, be immediately separated, by passing a knife round the edges of the uppermost surface.

Winsor and Newton's Solid Sketch Books are all made of stout and extra thick Drawing Papers, as being better adapted for Water Colour Painting than the ordinary papers generally used. A large stock and great variety are constantly kept, containing the papers used by the most eminent artists, including Mr. HARDING, Mr. DEWINT, Mr. COPLEY FIELDING, &c. &c.

Solid Sketch Books made of any paper, and to any required size, on the Shortest Notice.

SOLID SKETCH BOOKS,

Half-bound, with leather backs, pocket for the sketches when removed from the block, and a place for pencil.

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16mo.	Imperial	7	inches by	5	
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8vo.	Royal	9	„	5½	
4to.	ditto	11½	„	9	

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SOLID SKETCH BOOKS, continued.

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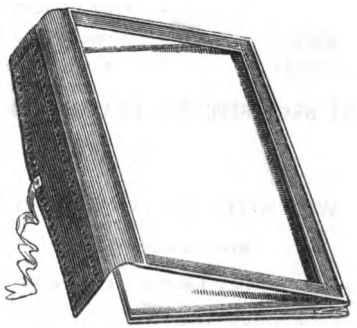

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